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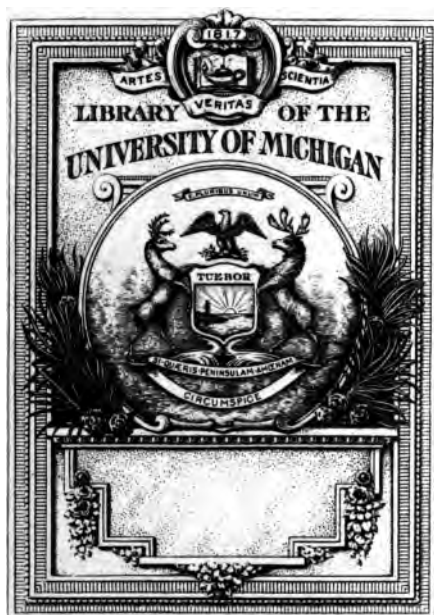
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CATALOGUE OF CASTS PARTS I
AND II · · THE EGYPTIAN CASTS
AND CHALDEAN AND ASSYRIAN
SCULPTURE





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CATALOGUE OF CASTS PART I
THE EGYPTIAN CASTS
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CATALOGUE OF CASTS PART II
CHALDÆAN AND ASSYRIAN
SCULPTURE
BY EDWARD ROBINSON
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CLASSICAL ANTIQUITIES

BOSTON AND NEW YORK
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PART I.
EGYPTIAN SCULPTURE

EGYPTIAN AND ASSYRIAN ROOM.

THE EGYPTIAN CASTS.

THE art of sculpture in Egypt had its foundation in portraiture.

To live after death in the other world, a man's spirit, his *ka*, his "double," had need of an abiding-place, and for that end his body was embalmed. But embalming evidently did not wholly satisfy the requirements. The body was disfigured and could easily be destroyed; a figure of stone or of wood would be a more durable dwelling, and the larger the number of these figures the greater the chance of the survival of one. Hence in the tombs of the early Egyptian dynasties we find stowed away in recesses in the masonry and carefully walled up for protection numbers of statues in wood and stone, bearing every evidence of being portraits from the life of the men they commemorated, at least in the head and face, — the body generally idealized so far only as to represent it in the prime of life. Few of these figures have found their way to European museums, however, as their discovery is of comparatively recent date; but in the Museum at Gizeh the traveller sees the Egypt of the past rehabilitated: he studies the dress, the forms, the features, and the very expression of the men of thirty centuries before the Christian era, reproduced with no attempt at elegance or flat-tery, — a blunt, realistic statement of fact.

These figures are colored, so that their reproduction by casts is forbidden. The photographs A and B are taken from one of the most celebrated, — a wooden figure, the *Sheikh-el-beled*, so called. Realism of portraiture could

hardly be carried further. An overseer by occupation, Ra-em-ka stands before us, the embodiment of good-natured contentment. The photograph cannot reproduce the wonderful vividness of the eye, however, which is of white quartz set in bronze, with transparent crystal for the iris, under which a bit of silver is inserted to reflect the light. The feet are a restoration.

Photograph C shows the heads of the statues of Rahotep and Princess Nefer-t, his wife, of the time of the IIIrd dynasty, 4000-3700 B. C., — perhaps the earliest known work of sculpture of the human figure.

Photograph D represents the Squatting Scribe of the Louvre.

It may have been to give an epitome of life, or to insure a like perpetuity of existence to his servants and herdsmen and dependents of all kinds, that the walls of the outer chamber of the tomb were covered with reliefs, picturing to the minutest detail the daily life of the Egyptian. (Casts 5 to 16.) This outer chamber, to which the family resorted on stated occasions to bring their offerings of funeral meats, was connected by narrow apertures, a few inches square, with the recesses in which the statues were immured, so that the *ka* could smell the viands and the perfumes offered, or go to the actual presence of his living friends.

Later, other forms of commemorating the dead came into vogue, and comparatively few statues of private citizens are found ; but through the long range of dynasties the reigning monarchs are commemorated by statues, often of colossal size, the heads generally intended to be portraits, but with emotionless, impassive faces, — the figures of set, conventional type. The variety of attitude and gesture shown in the reliefs was not attempted in the round, and the vivid portraiture of these early figures was never attained at a subsequent period.

The gods rarely appear until the Middle Empire, and then on the reliefs only. With the exception of the lioness-headed goddess, they are very seldom found of large size in the round. Small bronzes, however, of later date, are numerous.

1. **Statue of King Chephren.** *Khafri*, third king of the IVth dynasty, builder of the second pyramid ; 3660 B. C., according to Brugsch-Bey, about 4700 B. C., according to Dr. Wiedemann.

Of diorite. In the Museum at Gizeh. This museum has hitherto been known as that at Boulaq. Found, head down, at the bottom of a well, in one of the chambers of the Temple of the Sphinx. The king's cartouche is cut upon the base.

The statues of the private citizen were thoroughly realistic ; here, in the earliest figure of a king that has survived, the artist has aimed at and has succeeded in giving a measure of idealism, a certain majesty of mien befitting the royal dignity. The king holds his head erect, with the air of one born to command ; there is no lack of firmness and decision. The legs and arms are not detached from the bulk of the stone ; the attitude is stiff and conventional. From this timidity the sculptor in the round never freed himself. This was partly a matter of tradition, perhaps, but due chiefly to the intractable nature of the material used. For the statues of their kings, the Egyptians did not hesitate to attack the most obstinate of stones, — granite, basalt, breccia, — and in this case diorite ; yet with his imperfect tools the artist has modelled the muscles of the arm with vigor, has represented with care the details of the articulation of the knees. They were careful at all times to express the anatomy of the figure, even under the dress. Over his head the hawk, emblem of *Ra*, spreads his wings, symbol of divine protection. The arms of the throne end in lion heads ; the legs and feet are those of a lion. On the sides, the lotus and papyrus, emblems of Upper and Lower Egypt, are intertwined around the character of Union.

- 2-4. **Three Panels from the Tomb of Hosi.** IIIId to Vth dynasty ; 4000 to 3500 B. C.¹

Of sycamore wood. Museum at Gizeh.

The aquiline nose, the prominent cheek-bones, the thin, compressed lips, stern countenance and well-knit, active

¹ The chronology followed is that of Henry Brugsch-Bey.

form of Hosi, unlike the smooth-faced, well fed and easy type of the Old Empire, led Mariette among others to ascribe these reliefs to an earlier date than the statue preceding. It has been argued that they indicate a Semitic origin for the Egyptian race. The hieroglyphics, of unusual form and of peculiar combinations, also indicate an early date. M. Maspero, however, places them in the Vth dynasty. The figures are in profile, — rarely in early art does an artist hazard a front view. They exhibit the first instance of that peculiar idiosyncrasy of early art that continues through its long history in Egypt: while the face is given in profile, the eye is in full front; the chest and shoulders are in front view while the legs and feet are in profile, — the artist choosing that position of each member that most impresses itself upon the memory. The execution of the figures and the hieroglyphics (note especially the animal heads) is admirable. For firmness of hand and subtlety of modelling, these are masterpieces of wood-carving.

**5-16. Reliefs from the Tomb of Ti. Vth dynasty;
about 3500 B. C.**

Of limestone. From the walls of a tomb at Sakkarah.

No better example could be given of the Egyptian artist's love for animal life, and his interest in depicting it, or of his accuracy of observation, than these scenes of the herding of cattle, antelopes, asses, storks and geese; of the driving home of the cattle during the inundation, the herdsman bearing the calf on his shoulders; of loading asses and hoeing the fields. Note especially No. 10, the milking the cows with the calves tied out to tufts of halfa grass. The walls of the tomb are covered with scenes of boat-building, harvesting, hunting, etc. Among them is cut a procession of women (Nos. 15 and 16), each bearing fruits, cakes and gifts, the products of the estates or farms of Ti.

Note the very low reliefs, — on some of the slabs not one eighth of an inch, — and the extreme delicacy of the work. They were executed when art was most natural,

least conventional. Similar reliefs are found in many tombs of Sakkarah and its neighborhood (from which the squeezes on the wall above were taken), down to about the middle of the VIth dynasty; then succeeds a period of which we know little, either of the art or history of the nation, until under the XIth and XIIth dynasties comes a revival.

17. Seated figure of Betmes; a functionary of one of the early dynasties.

Of syenite. In the British Museum.

A rude specimen for the period, yet of marked and pleasing individuality.

18. Funeral Stele of Entef. XIIth dynasty; about 2430 B. C.

Of limestone. Museum at Gizeh.

Entef is seated by his wife. His eldest son leads the procession of children and relatives, bringing funeral offerings, meats, birds, bread, flowers, perfumes, etc. Lower down the servants bring animals for sacrifice. The attitudes, seated or standing, are the same as in the Old Empire, but proportions are changing; the legs are longer, hips narrower, body more slender and flexible. The stele is dated, at the top, in the 30th year of Amenoph I, *Amenemha*, and the 10th of Usertesen, an associate upon the throne of his father.

Funeral steles are found at all periods of Egyptian art. Their essential service was to record the name of the deceased, and a prayer to some god that he would supply provisions and all things needed for the support of the *ka* or "double" of the dead. It will be noted, however, that we have as yet no representation of the gods. Later, they are invariably present.

In the XIIth dynasty, the same domestic scenes are upon the walls of the tombs, but painting has taken the place of the low relief of the Old Empire.

19. Bust of a Hyksos King. 2200 to 1700 B. C.

Of black granite. British Museum, found in the exploration of Bubastis by the Egypt Exploration Fund.

What was the precise period of the rule of the Hyksos or Shepherd kings is not yet determined, but that a foreign power held its seat of government in various cities of the Delta is clearly shown, independently of written history, by the strange type of countenance on this and other contemporary monuments. They are full of a rude vigor; the cheek-bones are high and prominent, the cheeks hollow, the nose aquiline, wide (unfortunately, in this case broken), the muscles at the corners of the mouth strongly developed, the lips scornful, the whole expression truculent. The type is Asiatic; possibly of Turanian or Mongolian origin. They seem to have been not a race but a horde of barbarian nomads. Their power was crushed by the kings of the XVIIIth dynasty; but to this day the type survives in their descendants, the fishermen of Lake Menzaleh.

20. Head of an Unknown King.

Gift of Miss Amelia B. Edwards, from a bust in gray granite in her possession.

Miss Edwards and Dr. Wiedemann ascribe this admirable little bust to the Hyksos period.¹ Full of individuality.

¹ Extract from a letter addressed by Dr. A. Wiedemann to Miss Amelia B. Edwards:—

“Je vous remercie sincèrement de cet envoi, qui m’a intéressé au plus haut degré. Le travail de la tête est certainement égyptien. Tous les signes caractéristiques de la technique de ce peuple s’y retrouvent; mais le visage appartient, je crois que l’on peut l’affirmer avec pleine sûreté, à une autre nationalité; surtout les os prominants des joues me paraissent le prouver. Ce n’est pas certainement le type ethnique éthiopien que nous avons devant nous, et aussi l’idée que j’avais un moment que c’était le portrait d’un roi hérétique ne me paraît guère probable. Au contraire, votre idée que nous voyons ici un roi Hyksos a toutes les probabilités. Comme à vous, le visage me rappelle les têtes des sphinxes de Tanis, quoique la tête a certainement été idéalisée à l’Égyptien, et que surtout l’expression

Close upon the expulsion of the Hyksos follows, under the XVIIIth and XIXth dynasties, the most productive period of Egyptian art. The nation had grown in wealth and power, — temples of prodigious size were built, offering on their great wall-spaces a new field for sculpture; these were covered with huge reliefs recording the foreign conquests of the king, in which he boldly leads his troops, driving the enemy before him, or offers the spoils of victory, paying homage to the gods.

In every city and before every temple throughout the land innumerable statues of the kings were erected, often of colossal size. The statue of Memnon (so-called) with its mate (photograph E), sat 66 feet high; while at Tanis a statue of Rameses II. was set up, of a single block of granite, 92 feet in height. The reliefs in the tombs, especially in the royal tombs, which were cut sometimes chamber after chamber to a depth of 400 to 500 feet into the bowels of the rock, take the character of a religious mysticism.

21. Bust of Thothmes III. XVIIIth dynasty; 1600

B. C.

From a granite statue. Museum of Turin.

The greatest of Egyptian kings. As a general, the monuments record, "he drew his frontiers where he pleased." Asia, Libya, Africa, to the limits known to the world, were tributary to him. The long list of his conquests and of the spoils of victory is recorded at Karnac. He was, too, a great architect and builder. In this bust he wears the *klaft*, a linen (?) head-dress, the plaited lap-pets of which fall upon the chest; on the front projects the Uraeus, an emblem of royalty, which is often apostrophized as if it were in itself a seat of power.

brutale et feroce des têtes des Sphinxes a été amoindrie avec beaucoup d'art, sans cependant se perdre complètement.

"Donc je crois, d'après l'impression première que la tête me fait, pouvoir vous féliciter de posséder le portrait d'un des rois Hyksos de la XVI^{me} dynastie."



22. Statue of Amenophis III. XVIIIth dynasty;
1500 B. C.

Of black granite. British Museum.

A ruler of less vigor, but who nevertheless pushed his conquests to the south. Marriage with Ethiopian princesses had brought a strain of negro blood into the royal family, as is shown by the features of this statue, and the gentle, rather sad, expression, characteristic of the race. The beard is artificial, tied on. And as in No. 1 the union of Upper and Lower Egypt is symbolized on the throne. The famous vocal statue of Memnon was a portrait of this king. Photograph E.

23. Bust of Queen Taia or Teie (?). Wife of Amenophis III.

Of close-grained limestone. Museum at Gizeh.

A masterpiece of Egyptian art. The face of rather foreign type. She was a Syrian princess, daughter of the king of a district of Mesopotamia, and was painted with light hair and blue eyes.

The ascription, however, is uncertain; the head may belong to an antecedent date. It is not improbable, as it was found near the obelisk of Hatasou, that it may have been cut for that queen, who reigned in her own right and as regent for Thothmes III. She was one of the most brilliant monarchs that sat upon the Egyptian throne, and to her love for art we are indebted for that singular temple at Deir-el-Bahari, splendid in structure, and beautiful in decoration.

Her expeditions were those of commerce and peace. On the terrace at Deir-el-Bahari, a long series of reliefs gives the story of the sending of her fleet to the shores of Western Asia and of Africa, and its return, laden with strange beasts, exotic trees, skins, ebony, ivory, precious stones, gold, and perfumes. The chief of Poun — region of the modern Somâli — comes to greet the Egyptian commander. He and his men wear long, thin beards, resembling the artificial beards tied to the chins of royal personages, and also attached after death to the mummy-

cases of kings or private citizens. In the cut of these beards, and the color of the skin of the men of Poun, archæologists once were disposed to find a hint of the origin of the Egyptian race. They seem to indicate kinship.

One figure of this relief has often been noted,

24. The Queen of Poun, or Punt. About 1600 B. C.

Of limestone. From the terrace of Deir-el-Bahari.

The Egyptians were quick to note personal and racial peculiarities, accurate in depicting them. To see that this figure is not exaggerated, compare the cut in Schweinfurth, Vol. II, p. 121, of a woman of the modern Bongo type.

25. Arm of the Throne of Queen Hatasou.

Of limestone. From the terrace of Deir-el-Bahari.

A sphinx tramples under foot the form of a foreign captive. The Egyptian sphinx, unlike the Grecian, was the body of a lion with the head of a king. Uniting the attributes of physical and intellectual force, it represented the king himself.

26. Head of a Lion. Time of Amenophis III.

From a figure of red granite in the British Museum.

The traveller who recalls the noble sphinxes at the Louvre, or the black lions at the base of the steps leading to the Capitol at Rome, will remember with pleasure the dignity, the strength in repose which the somewhat conventional lines of the Egyptian artist give the king of beasts, and which the realistic treatment of modern art fails to accomplish. This battered head gives but an imperfect illustration. The fine body of a lion without a head, in the next room, is of the Hyksos period, in which the lines are yet more severe.

Near it also are two figures of Mut, the mother god, with lioness heads, also of the time of Amenophis.

**27. Seated figure of Amenophis IV. *Chu-en-Aten*;
XVIIIth dynasty; 1430 B. C.**

Of yellow steatite. Museum of the Louvre. The feet and lower part of the legs are restorations.

A small, seated figure of excellent workmanship, but the type not Egyptian; face long and thin, with an expression of gloom, chin pointed, the form effeminate. He holds the flail and the crook; by his side stood his queen, whose arm can yet be seen against his back. A king of Semitic descent on his mother's side, his introduction of a new form of worship, — that of the solar god Aten, represented with rays tipped with human hands, — led to a revolution. The recent discovery, at Tel el-Amarna, of numbers of brick tablets inscribed with cuneiform writing in the Babylonian language, copies of the correspondence of the king with officials in Syria, Phœnicia, Palestine, and Mesopotamia, shows how far these lands were, during this reign, tributary to Egypt. .

**28, 29, 30, 31. Four heads in relief of Seti I.
XIXth dynasty; 1366 B. C.**

Of limestone. Temple at Abydos.

A great conqueror; but noted even more as the builder of the Great Hall at Karnac, of the Temple of Osiris at Abydos, and of various other temples, and of the magnificent tomb called Belzoni's, in the valley of the Tombs of the Kings.

The walls of the temple from which these portraits are taken are covered with reliefs of much grace and wonderful delicacy of execution; the cutting so low, that it has not inaptly been described as "but grazed with a chisel." The king's portrait, constantly repeated, is characterized by severe simplicity; his features are refined and gracious, and wear an expression of serenity more consonant with the artistic and religious side of his character than with his military exploits. See, also, a yet more pleasing likeness, photograph G.

32. Great Relief. King Seti I., at war with the Shasu, attacks the fortress of Kanana (Canaan). XIXth dynasty; about 1350 B. C.

Cut in sandstone. Karnac.

One of a long series of colossal reliefs on the pylons and exterior walls of the great Hall of Karnac, begun by Seti I. and continued by his son Rameses II. Those of Seti relate to his campaigns in the East; here he attacks and defeats the enemy before a fortified town on a steep rock surrounded in part by water. The king advances at full speed in a chariot drawn by two horses; the ground is covered with the slain; the remnant of the enemy flies or sues for life. As in all early art, the figure of the king is distinguished by his great size, quite overtopping common men. The execution of the battle scenes is more rapid, less well considered, than the religious reliefs of the preceding numbers. The modelling of the individual figures is not bad, but they are huddled together with total ignorance of perspective. The bearing of the king is dignified. The action of the horses, named "Big with Victory," is full of vigor and spirit, but the artist, by elongating their bodies and legs, has attempted a certain grace far removed from the truthful realism of the animal figures of Nos. 5-14. The same tendency to elongate is seen in drawing the human figure, more noticeable in reliefs than in statues; the broad shoulders, the muscular vigor of the early art has given way to an assumed grace and slenderness of proportions.

It must be borne in mind that these reliefs were richly colored, not with any attempt at perspective, but with flat colors, often conventional, laid on decoratively to accentuate the sculpture.

Another scene of conflict is given by photograph H, and two groups of foreign captives, photographs I and J; they show the skill of the Egyptians in representing ethnic types.

33. Bust of Rameses II. XIXth dynasty; 1330 B. C.

Of black granite. Museum at Turin. Cartouches on shoulders.

A great warrior, a stern ruler. The Sesostris of the Greeks, who seem to have fused the identity of this king with that of his father, Seti I. His monuments cover the soil of Egypt from the Delta to the farthest confines of Nubia.

The art of sculpture gradually fell into decay during his long reign of sixty-seven years. Such was the number and the gigantic size of the edifices thrown up at his order, that the decorative work was of necessity hurried and slurred. His statues were set up by the score. In every city they were to be found, the perfunctory adulation of the priestly class, or a direct act of self-glorification. Many of these, the work of a previous age, were simply appropriated by the erasure of the name and title originally cut, and the substitution of his own. Those made in cities distant from the capital, or by inferior artists, were often merely typical statues without personal likeness. The red granite figure from Bubastis inscribed with the cartouches of Rameses, in the room adjoining, may be an instance of this appropriation of the work of an earlier period; or its rudeness may be due to the unskillful workmanship of a local school; as M. Naville suggests, it was set up with three others for purely decorative purposes. The black figure from Tanis, in the same room, also bearing his name, cannot claim to be a portrait.

Among all his statues no more carefully-wrought figure can be found than that of black granite from which this bust was taken. The king wears the war helmet and holds a crosier. It represents him in his early prime, — the aquiline nose a marked feature, though not of the prominence of his later days. When, after that extraordinary recovery of the bodies of many of the monarchs of the XVIIIth and XIXth dynasties at Deir-el-Bahari, in June, 1886, the mummy of Rameses was unrolled, the spectators were electrified at the sight of that nose hooked like a hawk's beak, the strong jaw, the prominent chin of the great king, wearing, three thousand years after death, an air of royal majesty, command, and pride.

The king was the eternal guardian of the temples built

by him, and in this capacity his statue is placed before them. But there is yet another character of the king which Egyptian art has striven to represent. He was the son of Ra; in him Deity was incarnate.

The great figures of Rameses cut from the rock at Abou Simbel (photograph K), represent an older man than the bust, the nose is more prominent, the chin more square and firm; they image not the king in his triumphs, but Majesty deified. The artist has well generalized, he has suppressed every unnecessary detail,—the figures as they sit, hands on knees, are scarcely more than blocked out,—but he has expressed, in these colossal faces, beyond the will and power of the absolute monarch, the repose and dignity that befit the ruler of a great nation, the calm serenity of the god.

34. Bust of Seti II. *Meneptah*; XIXth dynasty; 1260 B. C.

Of sandstone. British Museum. Cartouches on shoulders.

Probably it was during the reign of the father of this king that the Exodus took place.

35–42. Reliefs from Tombs at Thebes.

Head of a king, of a queen, of the hawk-headed Horus, etc.

No. 42, two figures offer a libation to three gods, seated.

43. Relief. An attendant robing a man for some ceremony.

The XXth dynasty introduces another long period of decline. Egypt lost her foreign possessions, and was in turn invaded, and was exhausted by internal conflict.

44. Bust of Taharka. XXVth dynasty; 690 B. C.

Of black granite. Museum at Gizeh. Cartouche on the support at the back.

A king of an Ethiopian dynasty, during whose reign Egypt was invaded by Assur-bani-pal. Rough work. The king wears a helmet of peculiar construction.

45. Standing Figure. Psammetichus II. XXVith
(Saite) dynasty; 666 B. C.

Of basalt. Museum of the Louvre. Cartouches on the girdle. The head, left forearm, feet and left leg are restorations.

Again foreign foes were expelled and unity reëstablished, and a revival of the arts followed; but the figures here become yet more elongated in the effort at achieving grace, — especially in the reliefs, which have become of an impossible slenderness. Photograph L, though of later date, illustrates this. The vigorous portraiture of early art is gone and finish has taken its place.

46. The Scribe Ai. XXVith dynasty.

Of green basalt. In the Louvre.

The scribe kneels, holding in his lap a list of the funeral offerings to be made to his *ka*, water, beer, some viands, and a little perfume.

47. Relief of Nectanebo. XXXth dynasty; 358 B. C.

Of green basalt. British Museum.

The king makes an offering, kneeling. This attitude is rare in earlier art, where the king approaches the gods on terms more of equality. In the posture and outline the influence of Greek art is felt.

**48. Psammetichus. An Official before Hathor,
with Seated Figures of Osiris and Isis.
XXXth dynasty.**

Of green basalt. Museum at Gizeh.

Hathor, under the form of a cow, at the moment of death receives the soul and conducts it to Osiris, who sits as judge of the dead. The figures are remarkable chiefly for the marvellous smoothness and polish given to a hard stone; they are, however, delicately cut. The faces, not wanting in sweetness, wear the smile that is apt to degenerate into a simper.

49. The Rosetta Stone. Ptolemaic.

Of basalt. British Museum.

Fragment of a stele discovered in 1799 A. D., inscribed with a decree in honor of Ptolemy Epiphanes, 195 B. C., in three forms : Hieroglyphic, the language of the monuments ; Demotic, the cursive character of the people ; and Greek. It was the key that led Champollion to decipher hieroglyphic writing.

50. A Ptolemy.

51. A Queen robed as Isis. } Of Ptolemaic date.

Under the Ptolemies, Egyptian art was gradually modified by Greek influence ; more freedom of action was given the statues, the reliefs are cut in or raised more boldly, but the forms are soft and feebly modelled. Photographs L, from Edfou, M, from Philae.

52. Relief of Pasht. }

53. Relief of Isis. } Of Roman date.

From Denderah.

The Roman emperors still kept up the national religion, restoring and rebuilding the temples. The figures of the gods were cut upon the walls, the old traditions survived, but the work was feeble, lifeless. Egyptian religion and Egyptian art gave way to Christianity, which was proclaimed the national religion in 379 A. D.

54. Head of Isis.

From the Museum at Gizeh.

OF DATE INDETERMINATE ARE : —

55–58. Figures of a Bull, a Lion, a Ram, and Hieroglyphs, well executed.

From the Museum at Gizeh.

59. Head of Isis.

From the Vatican (?).

She wears for headdress the brooding vulture, emblem of maternity.

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PART II.
CHALDÆAN AND ASSYRIAN SCULPTURE

EGYPTIAN AND ASSYRIAN ROOM.

CHALDÆAN AND ASSYRIAN ART.

AFTER Egypt, the first country to feel the dawn of civilization was that which lay in the valleys of the Tigris and the Euphrates, the land known to the Greeks as Mesopotamia (that is, the country between the rivers), and comprising the kingdoms of Chaldæa and Assyria. Of these, CHALDÆA, which lay nearer the mouth of the rivers, was by far the more ancient, its early history, like that of Egypt, being buried in an antiquity of which neither records nor monuments survive. The oldest Chaldæan sculptures of importance discovered up to the present time date from about two thousand years before Christ; but these by no means represent the beginning of the art. It is not impossible that future excavations may bring to light monuments several centuries earlier. Chaldæa is a vast alluvial plain, rich in clay of a coarse, brittle kind, but absolutely lacking in either stone or good building timber. Its architectural style was therefore evolved from the requirements of pure brick construction, the brick being either baked or unbaked, as the case might be; and its sculptors were obliged to import the porphyry, diorite, and other stones in which they worked, from great distances, even from Egypt. Under these conditions it is surprising that sculpture should have flourished there as an original art; yet the few specimens now known, although primitive in character, show a clearly defined individuality, and not the imitation of Egyptian art which might be expected.

As the civilization of Chaldæa increased, it extended in a northerly direction to the hill-country in the upper

valleys of the rivers ; and thus ASSYRIA was established, originally as a colony, afterwards as a powerful rival, of the mother-state. The dates of its colonization and independence are not known, but there are records of its *patesi*, or subject-kings, as far back as 1820 B. C. Disputes between the two countries apparently began about two hundred years later, and thenceforward the history of their relations was one of continual conquest and reconquest, until the destruction of Nineveh, capital of Assyria, in 607 B. C.

Assyria was more fertile in stone, but the best quality for building purposes was found at long distances from the centres ; and while the Assyrian architects did not employ clay as exclusively as the Chaldæan, they used stone only for the foundations and outer facings of their buildings, and in the interior by way of decoration. But in no other country has the choice of material had so much influence upon the character and development of its sculpture. For this they used the soft, Oriental alabaster, or gypsum, which abounded in various parts of the country. Though the easiest of all durable materials to cut, this, from its very softness, imposed certain restrictions upon the sculptor, from which a harder, more compact stone would have left him free. Thus the sculptors of Assyria were led into a mannered, conventional method of treatment, that prevented their attaining the perfection of which their works show that they were capable. Having reached a certain facility of expression within the lines that it followed, their art displays none of the advance or decline which make the study of Greek or Egyptian sculpture especially interesting, but remained almost stationary through all the periods of which we have examples. Alabaster could be quarried only in slabs, and carved only as a flat surface. Details could be scratched upon it, but bold relief or cutting in the round was from the nature of the material impossible. Consequently low-relief became the principal, in fact almost the only, form of sculpture that was developed. Of the few Assyrian statues we possess, that of Assur-nazir-pal (No. 8) is perhaps the most important, and its inferiority to their relief-work is very striking.

Unfortunately there has been, as yet, comparatively little systematic investigation of the ruins of Mesopotamia, so that, while the country may be rich in the materials for the history of its arts, we at present know hardly more than the beginning and the end. The excavations of M. de Sarzec (1877-81) have revealed the condition of sculpture in southern Chaldæa at a period about two thousand years before our era. Those of Layard, Botta, Place, and others at Nineveh, Khorsabad (the palace of Sargon), and Nimroud, illustrate Assyrian sculpture during the last three centuries of its existence (B. C. 882-607). But of the ages that intervened, only a few isolated specimens have been brought to light. The casts in this room illustrate the characteristics of the examples that survive, and these will be described in connection with the individual numbers.

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A. CHALDÆAN.

1. Male Head, in the Louvre.

Of green diorite. Discovered by M. de Sarzec, vice-consul of France at Bassorah, during his excavation of the palace of Gudea at Tello, in southern Chaldæa, 1877-81. PUBLISHED: Heuzey, in De Sarzec's *Découvertes en Chaldée*, pl. XII, fig. 1; Perrot and Chipiez, Vol. II, pl. VII, 1; Mitchell, *History of Ancient Sculpture*, fig. 40; etc.

Within recent years our knowledge of the art of Chaldæa has been greatly extended by the excavations of M. de Sarzec on the site of the palace of Gudea, who was king of Chaldæa about 2000 B. C. A number of statues

and other objects were found in the ruins, — the oldest specimens of Chaldæan art thus far brought to light, — and among them one of the most interesting is this head. As will be seen, it marks a very early stage in the development of the art of sculpture; yet, though primitive in style, it is evidently the work of a sculptor who was trying to develop his art independently of foreign influences, as it bears no technical resemblance to Egyptian work, and, so far as is known, Egypt is the only country from which Chaldæa could have borrowed at that time. The head-dress is a cap of astrachan or some similar wool, with a thick border, probably turned up, which gives it somewhat the effect of a turban.

2. Seated Statue of an Architect, in the Louvre.

Of green diorite. Found during the same excavations as No. 1. PUBLISHED: Heuzey, in De Sarzec's, *Découvertes en Chaldée*, p. 136, pls. XVI-XIX, and xv, fig. 1; Mitchell, *History of Ancient Sculpture*, fig. 41; Perrot and Chipiez, French edition, fig. 286; English edition, Vol. II, fig. 96 (poorly drawn); etc.

This is one of ten statues discovered by M. de Sarzec in the excavations mentioned on page 25, and, combined with the head No. 1, gives us an idea of the treatment of the entire human figure at this early period of Chaldæan sculpture. The date, like that of the head, is about 2000 B. C. Together with its very primitive character the most noticeable and interesting quality of this figure is the extreme conscientiousness with which it is wrought. The material, diorite, is one of the hardest used in sculpture, and this fact explains the simple treatment of the drapery. The sculptor was not equal to depth or freedom in the carving of folds. Yet he did not shrink from labor. One shoulder and arm are left bare, and here he has given evidence of his appreciation of anatomy. The pains with which the details of the fingers and toes are represented are especially noteworthy. The person represented is Gudea himself, the king, in the capacity of architect. On his knees he holds the plan of a fortification, on which are an architect's scale or rule, not unlike those used to-day, and his *stylus* or drawing instrument.

It is an interesting fact that the attitude of the clasped hands is, in Chaldæan and Assyrian art, and in that part of the world to-day, the position of a servant awaiting his master's orders ; and is explained in this instance by the fact that the statue was dedicated by the king to a Chaldæan divinity.

The inscription with which the figure is nearly covered records its consecration by Gudea to *Nin-Ghirson*, with a list of the offerings dedicated with it ; then an invocation to that deity, also a long list of the other protecting divinities of Gudea, and an enumeration of the constructive works undertaken by him.

3. Boundary Stone, in the British Museum.

Of black basalt. Presented to the British Museum by Sir Arnold Kemball, in 1853. PUBLISHED: Perrot and Chipiez, *Chaldée et Assyrie*, p. 509, fig. 233 ; English edition, Vol. II, fig. 43 ; British Museum, *Guide to the Nimroud Central Saloon*, p. 57, No. 106 ; etc.

This stone was erected to record a sale of land, and dates from the reign of Merodach-idin-akhi, king of Chaldæa in the twelfth century B. C. It is therefore much later than the monuments previously described, and of a totally different style of art, in which the influence of Assyria predominates. The figure on the front is probably the king, represented in relief which is entirely Assyrian in character, as is also the type of face. On the upper part of the stone are various signs and emblems, some zodiacal, others relating to the contract. The three disks on the top are the sun, moon, and Venus. Below these, on the front, are three altars, — two of which are surmounted by horned caps, — a tortoise, a mace, and a cock. On the sides and back are other devices.

On the back of the stone is a long inscription, describing the conditions of the sale, and the boundaries of the land. Curses upon any one who should violate the contract are also expressed with great fulness of detail.

B. ASSYRIAN.

4. A Castle and Pavilion or Tent. Relief in the British Museum.

Of alabaster. Found during the excavations of Sir A. H. Layard in the ruins of the northwest palace at Nimroud, 1846. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. xxx; *Nineveh and its Remains*, Vol. I, p. 274.

This and the following numbers (to 12 inclusive) represent the oldest period of Assyrian sculpture illustrated in any European museum, though one or two examples of an earlier date have been discovered, which could not be removed because they were carved on the face of rocks. All the reliefs upon this wall are from the palace of Assur-nazir-pal, king of Assyria, B. C. 882-859, and served as decorations for the interior walls of the building. They relate exclusively to the deeds of that king, in war and peace.

The castle at the left of the design is especially interesting as showing the childish endeavor of the sculptor to represent both plan and perspective at the same time, — an impossibility with which the Assyrian artists struggled quite as much as the Egyptian. The circle represents the outer wall of the castle, and the projections from it the turrets, which of course are supposed to be on top, not outside, of the wall itself. More than this, the sculptor tries to show what is going on inside the building, which he divides into four compartments, with people in each engaged in occupations of either a domestic or sacrificial nature. In the lower left-hand corner the figures could not be crowded into the allotted space, hence the sculptor has not hesitated to allow one of them to project over the castle wall.

Adjoining the castle is a large pavilion or tent, richly decorated, in front of which three horses are eating or drinking at a trough. Above these a groom is cleaning a horse, apparently inside the tent, but as such an operation would hardly be performed there, this is probably an attempt at perspective, the groom and his horse

being supposed to stand between the other horses and the tent. At the door of the tent is a eunuch, distinguished by his size as the principal figure in the composition. An archer leads four captives to him. In the background, that is, above the others, are two hybrid monsters in charge of a keeper.

It may be noted here that Assyrian art knows but two types of head,—the bearded and the beardless. The latter is used to designate eunuchs. Excepting the goddess Istar, females are very rarely represented, and when draped are not distinguishable from the eunuchs, as will be seen by comparing this relief with that of Assur-bani-pal and his Queen, No. 16.

5. Chariot in Battle. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the ruins of the northwest palace at Nimroud. PUBLISHED: Layard, *Nineveh and its Remains*, Vol. I, p. 274; Mitchell, *History of Ancient Sculpture*, fig. 48.

This slab is a portion of a battle-scene, and represents one of the king's chief officers, a eunuch, scattering his opponents. Here again we see the sculptor's struggle with the question of perspective. Figures moving abreast in a row or column he can suggest, as in the case of the horses; and in one or two instances he has allowed the legs of one figure to cross those of another, but any more complicated problem of perspective he has avoided by placing the figures in the rear above the heads of those in the foreground. Thus one archer who is supposed to be stretched upon the ground, pierced by an arrow, has really the appearance of flying.

Another peculiarity of Assyrian art, as well as Egyptian, is illustrated in this relief, namely, the practice of indicating the relative importance of the figures by their size. The eunuch and his charioteer, being on the Assyrian side, are represented as much larger than their enemies.

This, like the preceding, is from the palace of Assurnazir-pal, who was king of Assyria, B. C. 882–859.

6. King besieging a City. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the ruins of the northwest palace, Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. xvii; *Nineveh and its Remains*, Vol. I, p. 120; Perrot and Chipiez, French, fig. 213, English, Vol. II, fig. 23.

This represents the king of Assyria attacking a fortified city with a battering-ram. The ram has just struck the walls and dislodged some of the stones, which are seen falling from the breach. The sculptor has found it difficult to bring the warriors into proper scale and relation with the turrets which they occupy, and, as in the other reliefs, the king and his officers are much larger than their enemies; yet in spite of the childish qualities of the art, this is a relic of great value to the student of Assyrian civilization, because of what it teaches regarding the military architecture and engineering of the Assyrians. It shows us the representation of a fortified entrance to a town or citadel, with its system of flanking towers; and also of the construction and operation of a battering-ram. The castellated walls and the location of the doors and windows are indicated faithfully, though not by a master hand. The battering-ram is mounted on large wheels, and, in addition to the ram itself, has two turrets for archers. Its sides are well protected by shields of wicker-work.

The group of the king and his companions illustrates in a characteristic manner the avoidance of the nude which distinguishes Assyrian from either Egyptian or Greek sculpture. Nudity was opposed to the taste of the Assyrians, as of all other Oriental races, and therefore their male figures are heavily draped in long, fringed robes. Yet even in these but few details are indicated. The disposition of folds, or the real art of drapery, their sculptors apparently did not attempt, for although almost every thread in the fringe is conscientiously drawn, the garment itself is always a solid block, suggesting neither the anatomy nor the movement of the figure it covers.

From the palace of Assur-nazir-pal, 882-859 B. C.

7. Figures kneeling before the Sacred Tree. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the ruins of the northwest palace at Nineveh. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. VII A.

Two winged, and therefore mythological, figures are kneeling before a tree of a peculiarly schematic and conventional character, which occurs frequently in Assyrian art, and always in subjects which are evidently of a religious nature, whence it is known as the "sacred tree." In the treatment of the foliage we see the Assyrian form of the "palmetto" or "honeysuckle" design, which the Greeks adopted and developed into one of their most characteristic decorative motives. From the palace of Assurnazir-pal, 882-859 B. C.

8. Assur-nazir-pal. Statue in the British Museum.

Of alabaster. Discovered, 1850, during the excavations of Sir A. H. Layard, in one of the temples at Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, second series, pl. LII; *Discoveries at Nineveh and Babylon*, p. 361; Perrot and Chipiez, French, fig. 250; English, Vol. II, fig. 60; etc.

This is one of the very few Assyrian statues that have come down to us, and it serves as an excellent illustration of what was remarked above, on page 24, regarding the effect of material upon the development of Assyrian sculpture. Alabaster, of which this statue and the reliefs about it were made, is capable of only the most superficial treatment, owing to its softness and tendency to flake. Therefore it did not permit the sculptors to give the slightest freedom of action to the arms or legs of their statues; and the result of attempting to make a figure in the round under such conditions is shown in the solid, blocky character of this statue, which displays hardly the faintest indication of feeling for the statuary art, as distinguished from that of relief. The head is treated in the conventional relief method; and, except for the minute tracing of the fringe, there is no suggestion of stuff in the long, smoothly finished garment, and no thought of the anatomy of the figure. Moreover, the struggle for something better and

truer, which is evident in the Chaldæan works (Nos. 1, 2), primitive as they are, has not been attempted here.

The inscription on the breast identifies this as the statue of Assur-nazir-pal (882-859 B. C.), from whose palace the reliefs on the same wall were taken. In his right hand he holds an object the nature of which is not known, though it is probably an emblem of his royal office, and in the left hand he holds a mace.

9. Fugitives swimming to a Fortress. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the northwest palace, Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. xxxiii; *Nineveh and its Remains*, Vol. I, p. 120.

Three fugitives are swimming across a river to a fortress, in the towers of which stand men with hands raised in a gesture of welcome. The fugitives are pursued by two archers, who are shooting from the bank. Two of the swimmers aid themselves, either in floating or breathing, by an ingenious device consisting of a skin filled with air, and having a mouthpiece which is held between the teeth. A similar contrivance is used by the Arabs of that country to-day.

This relief is interesting as a specimen of Assyrian landscape art. It shows a hard struggle to give a naturalistic action to the waves, to represent a rough or rocky bank, and to introduce trees; and one cannot help appreciating the sincerity of the endeavor. But it is a characteristic example of the absolute lack of ideal or imaginative qualities in Assyrian art. The sculptor had certain facts to describe, and he rendered them as exactly as lay in his power. In the figures of the men swimming, he tried to represent literally that which is impossible of literal representation. His men are not in the water, they lie on it. This is because, failing to rely upon the imagination either of himself or the spectator, the Assyrian sculptor had not learned the art of suggesting, which would have given infinitely more vitality to his work, as the Greeks learned later.

This relief belongs to the same series as the foregoing, and its date is therefore 882–859 B. C.

10. King hunting Lions. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the northwest palace, Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. x; *Nineveh and its Remains*, Vol. I, p. 120.

This relief shows Assyrian art at its best. The story is told in a simple and straightforward manner, there is no distortion in the relative size of the figures, and the background is left undisturbed by details or accessories which in the preceding reliefs have betrayed the weakness of the sculptors. Moreover, it gives us a fine example of the power with which the Assyrians represented lions. The lion seems to have been the favorite animal of their sculptors, and it is not too much to say that in this subject no other nation has equalled them. With a few strong lines they express all the qualities for which the king of beasts is distinguished, and into their representations of him they put much more individuality than into those of men, as will be seen by a comparison of the various reliefs in this room. In this one, for example, the faces of the men are all precisely alike, and all equally devoid of expression, while the contrast between the superb defiance of the lion who is mounting the chariot to face the king, and the helpless rage of the other, who lies wounded under the horses, is expressed with great skill.

From the palace of Assur-nazir-pal, 882–859 B. C.

11. King returning from the Lion Hunt. Relief in the British Museum.

Of alabaster. Discovered, 1846, during the excavations of Sir A. H. Layard, in the northwest palace at Nimroud. See Layard's *Nineveh and its Remains*, Vol. I, p. 120.

The subject of this relief is a continuation of the one above it. The king returns from the chase, followed by attendant archers, and is met by a eunuch followed by two attendants, who stand with clasped hands, the attitude

indicative of service. Behind these are two harpers, to celebrate the king's prowess. At the feet of the king lies one of his victims; and here, as in the preceding relief, the superiority of the representation of the lion over that of the human beings is strikingly illustrated.

12. Lion Hunt. Relief in the British Museum. (Cast on the screen opposite.)

Of alabaster. Discovered, 1847, during the excavations of Sir A. H. Layard in the northwest palace, Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pl. xxxi; *Nineveh and its Remains*, Vol. II, p. 66.

The king, in his chariot, is taking aim at a lion, not shown on this slab, while another, pierced by three death-dealing arrows, is clutching the ground in a frenzy of pain. This animal is worthy of especial notice, because it is one of the most powerful representations of the lion that Assyria has left us, and shows the art of which her sculptors were capable when they were in sympathy with their subject.

This is an excellent specimen for the study of the details of Assyrian dress, trappings, harness and weapons, being remarkably well-preserved. Like the preceding, it is from the palace of Assur-nazir-pal, and its date is 882-859 B. C.

13. Obelisk of Shalmaneser II., in the British Museum.

Of black marble. Discovered, 1846, during the excavations of Sir A. H. Layard, at Nimroud. PUBLISHED: Layard, *Monuments of Nineveh*, first series, pls. LIV-LVI; *Nineveh and its Remains*, Vol. I, pp. 281 fol. British Museum, *Guide to the Nimroud Central Saloon*, p. 26, No. 98; etc.

This obelisk is one of the most valuable and important records of Assyrian history that survive. It was erected by Shalmaneser II, son of Assur-nazir-pal (859-825 B. C.), and belongs therefore to the generation following that of the reliefs just described. The inscriptions, which cover the entire monument, excepting the space occupied by the reliefs, contain the annals of the king from the time of his

accession to the thirty-first year of his reign. The reliefs, which are in five series, each encircling the monument, commemorate the payment of tribute by five nations whom he had conquered. As a minute description of both reliefs and inscriptions is published in the British Museum Guide, cited above, which may be consulted in the Museum library, only an outline will be given here. Each subject begins on the side of the obelisk which faces the entrance hall, and continues to the right. We will therefore start at the top, indicating the series by numbers, and the four sides by the letters *a b c d*:—

1. Tribute of Sua, king of the Kirzanians, a nation dwelling northwest of Assyria. (*a*) The ambassador of the Kirzanians at the feet of the king of Assyria. Assyrian officers in attendance. (*b*) Assyrian officers escorting a Kirzanian who brings a richly caparisoned horse. (*c*) A tribute of camels. (*d*) Tribute-bearers bringing staves, vessels of copper, and a tray containing ingots of gold, silver, and lead.

2. Tribute of Jehu, king of Israel. (*a*) The Jewish ambassador prostrate before the king. Assyrian officers in attendance. (*b*) Jews bringing tribute in bags. (*c*) Jews bringing golden vases and staves. (*d*) Jews bringing copper and golden vessels, and a tray of ingots.

3. Tribute of the Musri, a nation living probably east of Assyria. (*a*) Camels. (*b*) A bull, followed by a rhinoceros, evidently reproduced from description, not copied from nature, and an antelope. (*c*) Tribute-bearers bringing an elephant and three monkeys. (*d*) Keepers leading two large apes.

4. Tribute of the king of the Shuhites, a Babylonian tribe. (*a*) A forest of palms, in which are two lions, one of whom is attacking a stag. (*b*) A tribute of rugs and stuffs, borne by four men. (*c*) Five men bringing golden vessels, bags or sacks, two elephant's tusks, and a bundle of staves. (*d*) Four men bringing objects similar to the last described.

5. Tribute of Karparunda, king of the Patinians, who lived probably to the west of Assyria. (*a*) Five tribute-bearers. From the attitude of his hands, the first is

supposed to bring rings, or jewelry. (Similar figures in 2 *b* and 5 *b*.) The others carry objects similar to those already described in the foregoing. (*b*) Two Assyrian officers escorting three tribute-bearers. (*c*) Five tribute-bearers bringing vessels of metal, and heavy bags. (*d*) Four tribute-bearers, similar to the others. It will be noticed that the tribute of this nation, as represented, consisted exclusively of precious materials.

The titles given to himself by the king in this inscription are characteristic: — "Shalmaneser . . . the king of multitudes of men, the prince, priest of Assur, the strong king, king of the whole four regions, sun of multitudes of men, he who has completely incorporated the lands,"¹ etc.

14. Fragment of a Threshold, in the British Museum.

Of gypsum. Discovered, 1850, during the excavations of Sir A. H. Layard, in the palace of Sennacherib at Kouyunjik (Nineveh). PUBLISHED: Layard, *Monuments of Nineveh*, second series, pl. LVI; *Discoveries at Nineveh and Babylon*, p. 442; Perrot and Chipiez, French, fig. 131; English, Vol. 1, fig. 131; etc.

This is one of a number of carved thresholds discovered by Layard during his excavations on the site of Nineveh, and it is a beautiful specimen of the degree of refinement to which the Assyrians carried the art of decoration, as well as of their marvellous comprehension of the principles of design in ornament. The motives employed here are the field daisy and the lotos, the latter borrowed from Egypt. Although the Egyptians had treated their favorite flower in a thousand different ways, yet the Assyrians succeeded in giving it an individuality of their own, which is beautifully exemplified in the square panels of this threshold. The basis of the design is a combination of lotos buds and blossoms, with a field daisy for the centre; and the pattern evolved from these simple motives is both exquisite and masterly. Not less graceful is the border, the theme of which is also the lotos. With reference to this MM. Perrot and Chipiez

¹ British Museum, *Guide to the Nimroud Central Saloon*, 1886, p. 37.

say that "if the Assyrians did borrow this motive from Egypt, they perfected it. It was they who gave it its definitive form, the form which Greece did not disdain to copy, and which she reproduced *ad infinitum*. In the Egyptian frieze buds and flowers are disjointed; their isolation bothers the eye and disturbs the mind. In the Assyrian border they are all attached to a single stem describing a wavy line, the regular curves of which are not ungraceful."

There is another interest attached to this relief, from the fact that it was carved in imitation of a floor-rug, as its shape and the position it occupied indicate. From the earliest ages to the present, that district of Asia of which Mesopotamia is a part has been noted for its production of beautiful textiles; and a comparison of this threshold — which dates from the seventh century before Christ — with any modern Persian rug will show how little the character of their designs has been affected by time. In fact, on some of the thresholds the patterns are identical with those woven by the Persians of the present century.

15. Sacrifice on the return from the Lion Hunt. Relief in the British Museum.

Of limestone. Discovered in the ruins of the palace of Assur-bani-pal at Kouyunjik (Nineveh). Presented to the British Museum by Sir Arnold Kemball, 1853. PUBLISHED: Victor Place, *Ninive et Assyrie*, pl. LVII, 1.

This and the following reliefs are from the palace of Assur-bani-pal, — better known under the Greek corruption of his name, Sardanapalus, — and show what Assyrian art was at the time when its existence was suddenly cut off by the destruction of Nineveh, and the downfall of the Assyrian dominion (B. C. 607). Sardanapalus ascended the throne in 668 B. C., and reigned until about the year 620. The interval between his death and the end of the empire was filled by men of whom little or nothing is known, consequently his was the last reign of importance. It is noteworthy that in his palace we find, for the first time, limestone used instead of alabaster

for the sculptural decorations. Had the sculptors chosen this earlier, their art would probably have developed to a much higher plane than it did, as limestone is of firmer texture, and would have been much better suited to their work.

This relief is the concluding number of a series representing a royal hunt. The king having returned offers sacrifice before an altar. In one hand he holds his bow and two arrows, while with the other he pours a libation from a bowl. At his feet lie four of his victims, and at the left attendants, preceded by two harpists, are bringing in another. Behind the king are other attendants, two leading the royal horses, richly caparisoned.

It will be noticed that in the human figures the rigid, conventional types of the earlier works are maintained. The sculptors still recognize but two types—the bearded man and the eunuch; and, except for a greater refinement, gained at the expense of the rugged quality of the older reliefs, their art displays no progress. The horses, however, are drawn with much more spirit than those of the earlier sculptors, as will be seen by comparison with No. 12, which hangs below this.

16. Assur-bani-pal and his Queen. Relief in the British Museum.

Of limestone. Discovered, 1853-56, by Rassam and others, in the ruins of the palace of Assur-bani-pal at Kouyunjik (Nineveh). PUBLISHED: Victor Place, *Ninive et Assyrie*, pl. LVII, 2; Perrot and Chipiez, French, figs. 27, 28; English, Vol. I, figs. 27, 28; etc.

For the date and history of this relief, see the beginning of the description of No. 15, above.

For two reasons this is one of the most interesting of all Assyrian sculptures; first, because in subject it more nearly approaches merriment than any other; and second, because it contains the only figure of a woman, as distinguished from a goddess, which Assyrian art has left us. It has often been remarked that Assyrian art never smiles. The conventional expression of its faces is serious, and so are its themes, as a rule. Here, however, though the faces are as smileless as ever, the subject itself is decid-

edly convivial. The king and one of his queens sit in a bower of grape-vines, a table spread between them, and a wine-cup at the lips of each. The bower is in a grove, the charm of which is emphasized by the presence of birds, and to heighten the natural effect, one of these is represented flying at a grasshopper, almost as large as himself, which has alighted on one of the palms. The true spirit of *genre* work is thus naively expressed. Behind the king and queen stand eunuchs waving fly-brushes. Others approach from the left, bringing viands, and followed by a harpist. The royal pleasure is increased by the spectacle of the head of a captured enemy, the king of the Elamites, suspended from a tree.

This relief gives valuable testimony as to the luxury of the Assyrians, and the details of their furniture, costumes, and utensils.

17. King hunting Lions. Relief in the British Museum.

Of limestone. Discovered, 1853-56, by Rassam and others, in the ruins of the palace of Assur-bani-pal at Kouyunjik (Nineveh). PUBLISHED: Victor Place, *Ninive et Assyrie*, pl. L bis, 1.

For the date and history of this relief, see the beginning of the description of No. 15, on page 37.

The king is mounted and leading a reserve horse. Both horses are attacked by lions, one of whom has been hit by three arrows. It will be noticed that the lions are represented as rearing, with hind feet firmly planted on the ground, and endeavoring to pull down their prey. This has been proved to be the real method of attack by the lion, although in modern art he is often represented as leaping upon his victim.

This relief was selected to offer a comparison between the representation of lions and horses in the time of Sardanapalus and those of an earlier period (for example, Nos. 10 and 12); and also as a study of costume and trappings.

18. Fragment from a Hunt of Wild Asses. Relief in the British Museum.

